

It must be realized that mounting a collection for display and mounting for one's own interest are widely different. When mounting for your own interest the method used must be merely one which will enable you to locate any particular stamp quickly and easily, at the same time providing adequate storage space plus room for expansion and growth, without upsetting the entire arrangement when new acquisitions are added. When mounting for exhibition purposes, you cannot display all of your collection so you must choose wisely the stamps you elect to display. The rarest ones may not necessarily be the best ones to use, for you are showing to people who probably know little about your topic. Therefore you must mount your entry in a manner which will first catch the eye, and then retain the interest by giving the viewer who might not be a PERFINE Collector, an idea of what you are collecting, why you collect it, and at the same time arouse his interest by teaching a little about PERFINS.

To quote Miss Flora in her description of her exhibit:

"I did not specialize in one design or one type of design, as I just wanted to have an exhibit which would be pleasing and informative, and at the same time interesting as well as attractive to everyone including the judges."

On a single white quadrille page, Miss Flora mounted her stamps in small rows. Three rows, and three stamps to a row were often used. First a blueprint reproduction, next the stamp mounted face down on a small piece of dark paper, next the stamp face up. At the top of the page a heading was neatly lettered:

"Perforated Identifications"
United States Postage Stamps
— Users Identified —

Under each row was given the name of the user and his city and state. On other pages the same general format was used, often however, the stamp mounted face up was a commemorative, an air mail, or a special delivery - showing the various types of stamps which can be found with perforated initials. One entire page was devoted to commemoratives. Here the Washington Bi-Centennial issue was chosen, and one stamp of each value was used. They were arranged in a "C" shaped design, with the descriptive information grouped in the centre. To the right of was mounted a block of four. Various groupings were used on different pages in order to avoid monotony.

— When mounting a group of pages in an exhibition frame, the general overall effect of the several pages must be considered. —

The method used in mounting a collection for storage and 'at home' pleasure, is simple and easy to do. Bear in mind however that each individual always has the choice of mounting his collection in the manner that pleases himself most. For those who have not decided upon a method, or are not satisfied with the one being used, we give you the details of how Flora mounts hers.

She uses a loose leaf note book which accommodates pages size $5\frac{1}{2} \times 8$ ". Blueprints are made of the perforated designs and mounted opposite the stamp, followed by identifying description. The reproduction is mounted about an inch from the right-hand edge of the sheet, then the stamp, face up, and mounted close to the blueprint. Seven stamps, or prints, are mounted in a vertical row, then the identification of the user is hand lettered. In order to prevent one side of the album from becoming too thick, the mounting is alternated - that is, on one sheet stamps are close to the right edge, on next sheet close to the left etc. This equalizes the unavoidable bulk caused by the stamps and keeps the covers of the album level.

The stamps are mounted alphabetically - much like they are listed in our catalog, and frequent spaces are left for new stamps which may be

acquired. If making blueprints or any other type of reproductions of your stamps, remember it is the holes we collect and that is what you want to reproduce. In other words, keep the stamp face down - to reproduce the design of the stamp is illegal.

This is the way I make the blueprints.

I use a 5"x7" glass which fits in a photographer's printing frame. The frame has a back which has a clamp on it to secure the blueprint paper so that no direct light or air gets to the sensitized paper before you are ready to expose it. Mount your PERFINs with just a very small amount of Carter's Lico Liquid Paste on one corner of the stamp, with the perforated design reading correctly from right to left. I usually mount 30 stamps on a 5"x7" glass; this leaves space between the stamps and serves as a frame or border for the blueprint design.

The frame is then exposed to direct sunlight for a few moments. I have never observed any set time for exposure. I just look to see if I think that the uncovered spaces on the blueprint paper are coloured or light enough - that they have changed colour enough to suit me. A little experience will tell you how long to expose the paper to the sun. I like to do blueprinting at this time of year (Nov. to March) as I think the sunlight is not too intense for good results. Of course there should be no clouds in the sky. I like to use a south window, and the time about noon or a little after. Suit yourself!

Before I begin the actual process of blueprinting I partly fill 3 pans - dishpans will do - with water. After the stamps have been exposed to sunlight I immediately place the paper in Pan N. 1. to wash

the chemicals out of the paper; this shows the design. A few minutes in this bath will do, but I do change the water frequently. Next I put the paper in Pan No. 2. in which I have added peroxide to the water. I never measure the amount - try about 2 table spoonful to start and increase the amount if you care to. That's the way I do. The peroxide washes more of the chemicals off and helps "set" the colour. Let stand for a few minutes. See how bright and clear the PERFIN designs are!!! Next I place the paper in Pan No. 3 which has only fresh water in it. This washes off any remaining chemicals and also the peroxide. I sometimes leave the paper in this pan for 15 minutes, but this is not necessary.

I then place the washed blueprints on newspapers and let them partly dry - then put between dry newspapers so that they will completely dry.

After all this I am ready to cut the blueprints apart and sort, file and mount them, in my PERFIN Album alongside the stamp from which the print was made.

I didn't make several directions quite clear. In Pan No. 1 I have only one or two sheets at a time, otherwise the water becomes too filled with chemicals. In Pan No. 2, I place as many as 6 or 7 prints at a time. But in the 3rd pan there can be almost any number of blueprints. Suit yourself!

Now, do you think I have made the directions for blueprinting perforated design understandable? If you want additional information, just write to me:

Miss Flora Clark
1325 East Court Avenue
Des Moines, 16
IOWA. U.S.A.

One more - after making as many blueprints from each group of stamps on each glass as I want, I soak the stamps off the glass in a pan of water - stamps will slide off in a few minutes. Then I soak the stamps in fresh water with peroxide in it to help dissolve off the paste. Dry the stamps the same way you would any that you have soaked from paper.